K'NAAN
TROUBADOUR

1. T.I.A. 2. ABCs *featuring* Chubb Rock 3. Dreamer 4. I Come Prepared *featuring* Damian Marley
5. Bang Bang *featuring* Adam Levine 6. If Rap Gets Jealous *featuring* Kirk Hammett 7. Wavin' Flag 8. Somalia
9. America *featuring* Mos Def & Chali 2na 10. Fatima 11. Fire In Freetown 12. Take A Minute 13. 15 Minutes Away
14. People Like Me 15. Wavin' Flag *featuring* will.i.am & David Guetta 16. Wavin' Flag Coca-Cola Celebration Mix
17. Wavin' Flag Coca-Cola Spanish Celebration Mix *featuring* David Bisbal

Executive Producer: K'NAAN

Album Produced by K'NAAN, Sol Guy, James Diener, Ben Berkman and Manny Marroquin

For merchandise, additional CD's, Fan Club, touring information, to email K'NAAN, please visit our websites:
AMOCTONE.COM KNAANMUSIC.COM MYSPACE.COM/KNAANMUSIC KNAAN.FANCORPS.COM

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I take rappers on a field trip any day
They never been opposite real clips anyway
I know where all the looters and the shooters stay
Welcome to the city we call doomsday

T.I.A.

(K. Warsame/B. Marley)

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Produced by K'NAAN and Brian West for Track & Field Productions
Mixed by Jan "OdubD" Fairchild at The Groove Machine
Engineered by Field
Recorded at Gymnasium Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Background Vocals: K'NAAN & Rayzak
Programming: K'NAAN & Field
Casio Bass and Moog: K'NAAN
Effects Pedals & Synths: Field
Song features a sample "Simmer Down" (Bob Marley) published by Fifty-Six Hope Road, Odnil Music Ltd. & Irish Town Songs (ASCAP), administered by Blue Mountain Music Ltd. d/b/a Irish Town Songs (ASCAP), performed by The Wailers, licensed courtesy of Universal-Island Records Limited

Superman I'm known by the locals
Altitude is so high it's global
Attitude I came out of struggle
Destitute but I make it hopeful
You real but my real is ten fold
My real would make yours a rental
Gangsta if it is essential
Fight with guns or utensils
So poor nothing's confidential
Breakfast was not continental
And lunch could not compliment all
We still become competent souls
These streets ain't paved with no gold
Matter fact someone stole the light pole
Nobody fat enough for lypo
They don't teach us to read and write so...

ABCs featuring Chubb Rock

(K. Warsame/G. Eaton/B. West)

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Produced by Track & Field Productions
Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Field, Joseph Lobato, Junior Legend, O'Neil, Christian Plata & Erik Madrid
Assistant Engineered by Scott Elgin, Nick Fournier & Jacob Gorski
Recorded at Tuff Gong & Hope Road Studios, Jamaica and Gymnasium, Encore & Paramount Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN & Chubb Rock
Trumpet: Matt Cappy
Piano, Bass & Programming: Field
Synths & Programming: Track
Background Vocals: Rayzak
Children's Choir: Vili Lehmann-Boddicker, Emme Lehmann-Boddicker, Zoë Merrill, Anne Rizzo, Antonella Quintana, Michael O'Brien, Tiras Holifield, Jessica Cathy, Caleb Glickman
Choir Fixed and Conducted by: Leanna Brand
Song contains sample from "Kasalefkut Hulu" (Mulatu Astatke). Used courtesy of Buda Musique.

What would it take for a boy about my age,
to hear cheers in his head upon that stage,
And the cheers they would drown out the tears from my brown eyes,
come on backstage,
you see the screams ain't the screams from gunshots screams,
in my dreams these screams are from hot teens,
and I'm barely thirteen I pack a dirty,
Old Russian f!#& @#m that shoots 30,
just then I hear the bus engine I'm transcending I'm crowd surfing
I can't see the time burning I'm not hurting with my mahogany pen,
I'm on a world tour with Mohammed and them,
and we'd be overseas and not in these streets,
where my peeps stay alive, like the Bee Gees,
and the likes of Jay Z would say my steez,
single handily brought, hip hop peace.

DREAMER

(K.Warsame/G.Eaton/B.West/A.Eshete)
© 2008 Published by Gain Weight Inc (SOCAN)/Mawga Dawg (SOCAN)/Worldwide West (SOCAN)/Sony/ATV Music Publishing Canada (SOCAN)/OctoScope Publishing/CRC Editions

Produced by Track & Field Productions
Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Field, Junior Legend, O'Neil, Christian Plata & Erik Madrid
Recorded at Tuff Gong Studios, Jamaica
Mastered by Dave McNair at Masterdisk, NYC
Lead & Background Vocals: K'NAAN
Hype Old Skool Vocals: Track, Rayzak & Sol "Bail Bond" Guy
Clavinet & B3 Organ: Dwight "Duke" Dawes
Bass & Dub Sounds: Field
Programming: Track & Field
Song contains sample from "Tey Gedyeleshem" (Alemayehu Eshete). Used courtesy of Buda Musique and CRC Editions.

K'NAAN:
I made the list this year, I'm honor roll,
You ain't know east Africa rock n' roll
You don't know what time it is, like your clock is old,
You ain't know we all packin' like the block is sold

Damian Marley:
Cause the Marleys and Somalis are some mad people
We a travel with some long strap in a vehicle
And a screechy cross the border like a Latino
Moving through the LAX's and London Heathrow
Wait, man a gangsta we no star freak show
No gimmicks nor shenanigans a real street flow

Fi mi women ha fi flier than a Flamingo
Real b#!!ch we a bust and a no Placebo
K'NAAN have so much g#n him open g#n depot
And we take way boy g#n just like we a g#n repo
So tell some fosse MC there's no more free throw
Soon as we finish a c**p another c**p reload because.

K'NAAN:
I came solo I ain't even bring my army
The typa n!**@s that'll always ruin the party,
You know those socially inadequate Somalis,
Who walk in uninvited in your VIP,
And Africans love them some B.I.G,
but Tupac is official HNIC,
And my job is to write just what I see,
So a visual stenographer's what I be,

I COME PREPARED featuring Damian Marley

(K. Warsame/D. Marley/G. Eaton/B. West/G. Mekurya)

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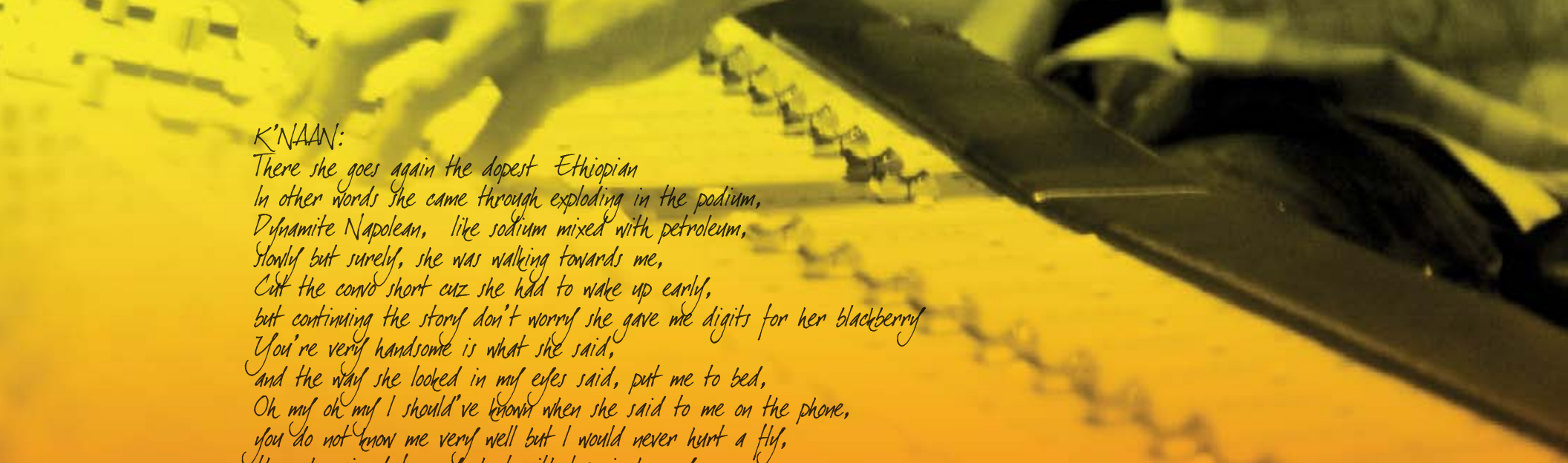
Produced by Track & Field Productions
Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Field, Matthias Lange, Junior Legend, O'Neil, Christian Plata & Erik Madrid
Recorded at Tuff Gong Studios, Jamaica and Paramount Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead & Background Vocals: K'NAAN and Damian "Junior Gong" Marley
Clavinet, B3 Organ & Bass Synth: Dwight "Duke" Dawes
Nylon String Guitar, Moog, Samples: Field
Casio: K'NAAN
Programming: Track & Field
Damian Marley appears courtesy of Tuff Gong/Universal Republic Records
Song contains sample from "Shellela" (Getatchew Mekurya). Used courtesy of Buda Musique and CRC Editions.



K'NAAN:
There she goes again the dopest Ethiopian
In other words she came through exploding in the podium,
Dynamite Napolean, like sodium mixed with petroleum,
Slowly but surely, she was walking towards me,
Cut the convo short cuz she had to wake up early,
but continuing the story don't worry she gave me digits for her blackberry
You're very handsome is what she said,
and the way she looked in my eyes said, put me to bed,
Oh my oh my I should've known when she said to me on the phone,
you do not know me very well but I would never hurt a fly,
then she aimed for my chest with love in her eye,
said she aimed for my chest with love in her eye

Adam Levine:
She was walking around with a loaded shotgun, ready to fire me a hot one, and
it went bang bang bang, straight through my heart (straight through my heart),
Although I could've walked away, I stood my ground and let her spray, Uuh

BANG BANG featuring Adam Levine

(K. Warsame/B. Mars/P. Lawrence)
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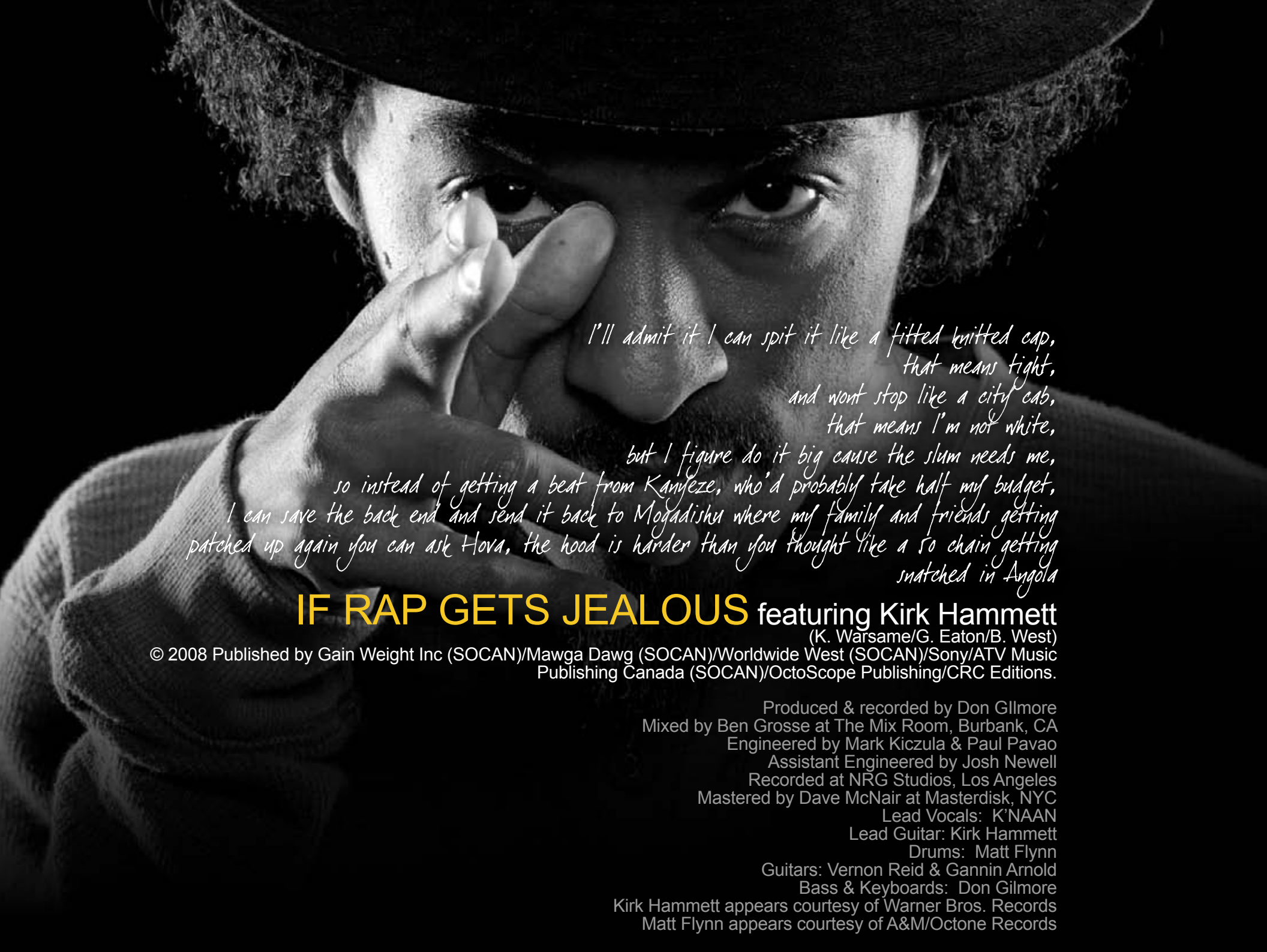
Produced by Bruno Mars
Mixed by Dylan "3-D" Dresdow
Assistant Mix Engineer: Jaime Martinez
Engineered by Ari Levine, Claudius Mittendorfer, Christian Plata & Erik Madrid
Recorded at New West Studios, Los Angeles, Electric Lady Studios, NYC and Chung King Studios, NYC
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN & Adam Levine
Background Vocals: Adam Levine, Bruno Mars & Philip Lawrence
Keyboards: Bruno Mars
Guitars: James Valentine & Bruno Mars
Percussion: Philip Lawrence
Bass: Bruno Mars
Programming: Bruno Mars & Philip Lawrence
Drums: Bruno Mars
Adam Levine and James Valentine appear courtesy of A&M/Octone Records



I'll admit it I can spit it like a fitted knitted cap,
that means tight,
and wont stop like a city cab,
that means I'm not white,
but I figure do it big cause the slum needs me,
so instead of getting a beat from Kanyeze, who'd probably take half my budget,
I can save the back end and send it back to Mogadishu where my family and friends getting
patched up again you can ask Hova, the hood is harder than you thought like a 50 chain getting
snatched in Angola

IF RAP GETS JEALOUS featuring Kirk Hammett

(K. Warsame/G. Eaton/B. West)

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Produced & recorded by Don GIlmore
Mixed by Ben Grosse at The Mix Room, Burbank, CA
Engineered by Mark Kiczula & Paul Pavao
Assistant Engineered by Josh Newell
Recorded at NRG Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Lead Guitar: Kirk Hammett
Drums: Matt Flynn
Guitars: Vernon Reid & Gannin Arnold
Bass & Keyboards: Don Gilmore
Kirk Hammett appears courtesy of Warner Bros. Records
Matt Flynn appears courtesy of A&M/Octone Records

Born to a thrown, stronger than Rome,
but Violent prone, poor people zone,
but it's my home, all I have known,
where I got grown, streets we would roam,
out of the darkness, I came the farthest,
among the hardest survival,
learn from these streets, it can be bleak,
except no defeat, surrender retreat,
So we struggling, fighting to eat and,
We wondering, when we'll be free,
So we patiently wait, for that fateful day,
It's not far away, but for now we say:
When I get older, I will be stronger,
They'll call me freedom, just like a Waving Flag,
And then it goes back, and then it goes back,
And then it goes back.

So many wars, settling scores,
Bringing us promises, leaving us poor,
I heard them say, love is the way,
Love is the answer, that's what they say,
But look how they treat us, make us believers,
We fight their battles, then they deceive us,
Try to control us, they couldn't hold us,
Cause we just move forward like Buffalo Soldiers.
But we struggling, fighting to eat and,
We wondering, when we'll be free,
So we patiently wait, for that fateful day,
It's not far away, but for now we say

WAVIN' FLAG

(K. Warsame/B. Mars/P. Lawrence/J. Daval)
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Produced by Kerry "Krucial" Brothers for Krucial Noise Inc/KrucialKeys Enterprises & Bruno Mars
Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Ari Levine, Stuart White and Miki Tsutsumi, Christian Plata & Erik Madrid
Recorded at Levcon Studios, Los Angeles & Quad Studios, NYC
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Background Vocals: Bruno Mars & Philip Lawrence
Programming: Kerry "Krucial" Brothers, Deuce & Bruno Mars
Keyboards: Bruno Mars, Onree Gill & Nate Stallworth
Guitars: Bruno Mars & Ron Haney
Percussion: Bruno Mars
Bass: Bruno Mars & Steve "Styles" Rodriguez
Drums: Bruno Mars

I spit it for my block it's an ode I admit it,
here the city code is lock and load
any minute is rock and roll,
then you rock and roll, and feel your soul leaving,
it's just the wrong glance that'll leave you not breathing,
I'm not particularly proud of this predicament but,
I'm born and bred in this tenement I'm sentimental what,
plus its only right to represent my hood and what not,
so I'm about to do it in the music and the movies cut,
to the chase pan across to the face I'm right there,
freeze frame on the street name, oops wait a minute,
this is where the streets have no name and the drain of sewage,
you can see it in this boy how the hate is brewing,
cuz when his tummy tucks in fuck the pain is fluid,
so what difference does it make entertaining through it,
some get high mixing coke and gun powder sniffin,
she got a gun but coulda been a model or a physician

SOMALIA

(K. Warsame/G. Eaton/B. West)

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Produced by Track & Field Productions
Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Field, Matthias Lange, Joseph Lobato, Christian Plata & Erik Madrid
Recorded at Encore Studios, Capitol Studios, & Gymnasium Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Background Vocals: Rayzak & K'NAAN
Strings Composed by: Mychael Danna
Strings Recorded by: Charlie Paakkari
Children's Choir: Vili Lehmann-Boddicker, Emme Lehmann-Boddicker, Zoë Merrill, Anne Rizzo, Antonella Quintana, Michael O'Brien, Tiras Holifield, Jessica Cathy, Caleb Glickman
Choir Fixed & Conducted by: Leanna Brand
Percussion & Moog: Track
Rhodes & Bass: Field
Song contains sample from "Yene Mastawesha" (Tlahoun Gessesse). Used courtesy of Buda Musique.

K'NAAN:
There are certain things fresh and certain things mesh
I got my own sound I don't sound like the rest
And even my attire and my choice of dress
And not long ago I don't spoke English

Mos Def:
Make that cake, Whip that trick
Lick my swagger, s#€k my sick
Get high get low get sticky get rich
Get your own show get down get quick

Chali 2na
I laugh in the face, of adversity,
Soundclash with the bass, cause it's natural to me,
But if you pay attention to the past you will see,
Not long ago, you black, they'd hang yo ass from a tree.

AMERICA featuring Mos Def & Chali 2na

(K. Warsame/D. Smith/C. Stewart/M. Richardson)

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Ole Negro Spirituals (BMI)/OctoScope Publishing/Copyright Control

Produced by Minnesota for Lifestyle Music & Bite 'Em Down Entertainment
Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Paolo, Jan Fairchild, Matthias Lange, Christian Plata & Erik Madrid
Recorded at Sony Studios, NYC and The Record Plant & Paramount Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN, Mos Def & Chali 2na
Song contains sample from "Lantchi" (Tlahoun Gessesse). Used courtesy of Buda Musique.
Mos Def appears courtesy of Downtown Records, LLC. Chali 2na appears courtesy of himself.

Fatima,
What did the young man say,
Before he stole you away,
On that fateful day Fatima,
Fatima,
Did he know your name,
Or the plans we made,
To go to New York City, Fatima.

And after school we study the lessons,
I ask God to slow down the seconds,
he does the opposite that's what I'm guessing,
I better chill and count my own blessings.

Fatima Fatima, what is the matter,
how come you ain't come up the latter,
so we can be like there's no tomorrow,
Damn you gonna make me wait till tomorrow.

She spoke Arabic and Swahili,
she'd say Upendo Anta Xabiibi,
you so bright you shine like my tv,
then one day she never came to meet me.

Is it true when they say all you need is
just love,
is it true?
What about those who have loved,
only to find that it's taken away.
And why do they say
that the children have rights to be free,
to be free.
What about those who I've known,
whose memory still lives inside of me.

Fatima,
What did the young man say,
Before he stole you away,
On that fateful day Fatima,
Fatima,
Did he know your name,
Or the planes we made,
To go to New York City, Fatima.

FATIMA

(K. Warsame)

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Produced by K'NAAN, Track & Field Productions, Bass Production: Damian Marley
Mixed by Jan "OdubD" Fairchild at The Groove Machine
Engineered by Field, O'Neil & Matthias Lange
Recorded at Tuff Gong Studios, Jamaica and Gymnasium and Encore Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Background Vocals: Rayzak, Matt Cappy & K'NAAN
Piano & Hammond B3 Organ: Dwight "Duke" Dawes
Bass: Shia Coore
Dumb Guitar: Field
Horn Arrangements, Flugel Horn & Trumpet: Matt Cappy
Trombone: Paul Arbogast
Programming: Field & K'NAAN

There's no way to write it there's no way to fight it, and I kick and scream but you got me despite it, and I got my pride so I begin to hide it, like fire in Freetown you begin to light it

Ahaa haa Ahaa Haa, sidii hogosha roobkaa,
Ahaa haa Ahaa haa, you shine down upon me.

By some higher order you keep getting bolder, By God or by country you kill like a Soldier, By some riddle you sung little but screamed mighty stronger, like fire in Freetown you old magic spoiler.

Ahaa haa Ahaa Haa, sidii hogosha roobkaa,
Ahaa haa Ahaa haa, you shine down upon me.

Verse 3
You place pins in my ribs and ask me to lie down,
my pain is your pleasure but pleasure is all mine,
you lend me your false ear I lend you my false lines,
like fire in Freetown I'm fueled by your gold mine

Ahaa haa Ahaa Haa, sidii hogosha roobkaa,
Ahaa haa Ahaa haa, you shine down upon me.

Fire, Fire.
She pulled out her match and she burn down my home.
Fire , Fire.
She know where to touch me to turn me to stone.
Fire, Fire.
She come like a storm and she rain on my lawn.
Fire, Fire.
She always come find me she know where I roam

FIRE IN FREETOWN

(K. Warsame/G. Eaton/B. West)
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Produced by Track & Field Productions
Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Field, Joseph Lobato, Matthias Lange, Steve Mandel, Christian Plata & Erik Madrid
Recorded at Encore Studios, Paramount Studios & Gymnasium Studios, Los Angeles and The Studio, Philadelphia
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Background Vocals: Anjulie, Rayzak and K'NAAN
Clavinet & B3 Organ: Dwight "Duke" Dawes
Horn Arrangements, Flugel Horn & Trumpet: Matt Cappy
Trombone, Bass Trombone: Paul Arbogast
Piano & Rhodes: Track
Guitar: Field
Casio: K'NAAN
Drums: Matt Flynn
Matt Flynn appears courtesy of A&M/Octone Records

How did Mandela get the will to surpass the everyday
when injustice had 'em caged and trapped in everyway,
how did Ghandi ever withstand the hunger strikes and all,
didn't do it to gain power or money if I recall, it's the gift,
I guess I'll pass it on, mother thinks it'll lift the stress of Babylon,
mother knows, my mother she suffered blows,
I don't know how we survived such violent episodes,
I was so worried, it hurt to see you bleed,
But as soon as you came out the hospital you gave me sweets yea,
they tried to take you from me, but you still only gave 'em some prayers and sympathy,
Dear Mama, you helped me write this, by showing me to give is priceless

TAKE A MINUTE

(K. Warsame/G. Eaton/B. West)

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Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Field, Joseph Lobato, Matthias Lange, Christian Plata & Erik Madrid
Recorded at Encore Studios, Gymnasium Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Background Vocals: Track, Rayzak & K'NAAN
Drums: Randy Cooke
Nylon String Guitar, Bass, Piano: Field
Synths & Moog: Track
Additional Keys: Manny Marroquin

I got my confirmation,
The Western Union agent, said grandma's destination,
Had violent inclination,
But now I'm proud and pacing, and walkin' to the station,
Heavy precipitation, but you can't tell me Nathan,
I got my biz in order, I made it cross the border,
Such dazzle such a horror, his life is like an opera,
Grandma I never forget you, worry I never let you,
Soon as I lever the venue, this money I will send you,
I still haven't gone a stray, don't drink or smoke and sway,
Though some times I don't pray,
It feels so good to say,
Go out and receive it, cause I just know you need it,
Your boy has grown up decent, Grandma can you believe it

15 MINUTES AWAY

(K. Warsame/G. Eaton/B. West)

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Mixed by Manny Marroquin at Larrabee North Studios, Los Angeles
Engineered by Field, Junior Legend, O'Neil, Christian Plata & Erik Madrid
Recorded at Tuff Gong Studios & Hope Road Studios, Jamaica and Paramount Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Background Vocals: Track, Rayzak & K'NAAN
Organ: Dwight "Duke" Dawes
Guitar: Ian "Beezy" Coleman
Bass: Field
Programming: Track & Field
Song contains sample from "Yene Felagote" (Tlahoun Gessesse). Used courtesy of Buda Musique.

Meet Sarah, the proud mother of young Sebastion
suburban professional who went to college in Massalin,
in self pity, she suddenly cried, "would my life be important if I suddenly died?"
neighbors saying what a nice woman she was,
keeping mostly to her self ever since the divorce
and with the company downsizing in the fall and all,
she really shouldn't take it that personal at all,
it wasn't her boss who has his eyes on her thighs
and got a rise from her rising off the desk though,
and despite remembering saying no plenty of times
it was still a damn surprise being let go,
and now stuck with a mortgage that she can't afford,
and too educated to blame the corporate world,
she got on welfare and hated it, case worker power tripping,
and generally being degraded it, nothing else she was jaded sick,
and ineffective, which is the worst thing, that she been left with,
Damn, No magic from David Blaine, no painter to paint this pain no Morgan Freeman to narrate the shame,
so she took refuge in prayer,
kinda like finding God in the phone book and it came to her sounding something like a song hook, Saying:...

Heaven, is there a chance that you could come down
And open doors to hurting
People Like Me. People Like Me. People Like Me. People Like Me. People Like Me.

PEOPLE LIKE ME

(K. Warsame/G. Eaton/B. West)

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Engineered by Field, Matthias Lange, Junior Legend, O'Neil, Christian Plata & Erik Madrid
Recorded at Tuff Gong Studios, Jamaica and Capitol Studios, Los Angeles
Mastered by Dave McNair at Masterdisk, NYC
Lead Vocals: K'NAAN
Background Vocals: Track, Rayzak & K'NAAN
Strings Composed by Mychael Danna
Strings Recorded by Charlie Paakkari
Piano: Dwight "Duke" Dawes
Guitar, Bass & Organ: Field
Programming: Track & Field

WAVIN' FLAG featuring will.i.am & David Guetta

(K. Warsame/B. Mars/P. Lawrence/J. Daval/D. Guetta/W. Adams/N. Van De Wall)
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Produced by will.i.am, David Guetta, The Smeezingtons, Kerry "Krucial" Brothers & Afrojack
Recorded at Gum Production Studios
Mixed by Dylan "3-D" Dresdow at Papervu Studios, N. Hollywood, CA
Assistant Mix Assistant: Jaime Martinez
Mastered by Dave McNair at Masterdisk, NYC
will.i.am appears courtesy of Interscope Records / David Guetta appears courtesy of Gum Productions/EMI

WAVIN' FLAG
COCA-COLA CELEBRATION MIX

(K. Warsame/B. Mars/P. Lawrence)
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Produced by The Smeezingtons
Mixed by Phil Tan
Mastered by Dave McNair at Masterdisk, NYC

WAVIN' FLAG
COCA-COLA SPANISH CELEBRATION MIX
featuring David Bisbal

(K. Warsame/B. Mars/P. Lawrence/J. Daval)
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David Bisbal's vocals & voice arrangements were mixed and spanish lyrics adapted by Rafael Vergara
David Bisbal appears courtesy of Vale Music/Universal Music Spain

K'NAAN THANKS

WAR, Warlords, Immigration, Border guards (I see you), Metro housing projects, Drive by shooters, Police, Correctional facilities, Financial institutions, Public schools, Case workers at Social Services, Depression, Anxiety, The month of October, Solitude, Girls who's hearts I broke, Girl who broke my heart, Bad songs on the radio, That same music video that's been playing for 8 years, power-trippin' bouncers, Promoters and Stage managers, Radio programmers afraid to play my songs, Headliners afraid to follow my band, just fear in general. Aggression, Inequality, Division, Brutality, Ignorance, Greed, Corporate Journalism, Lies.

I would like to say thank you to all of the above, for forcing me to create. For making me fight harder. For giving me convictions. For enabling me to see uniquely. For showing me the value of humility, the bravery of patience. I am grateful for all the pain which I've derived from you, the solitude I've extracted from the brutish sensibilities of life. Of course I can't forget Mr. and Mrs. Positive. It goes without saying that you are a big part of my being. But sometimes I wonder if you in your purest form, aren't really just born out of the negative yourself. And to my artist friends: Rayzak Hassan, Sol Guy, Usen Jackson, Kiersey Rand, Damian Marley, Stephen Marley, Kim Chapiron, Mos Def, Hadraawi, Leonard Cohen, Feist, M1, Nelly Furtado, Youssou N'dour, Zap Mama, Preservation, Track and Field, Don Gilmore, Bruno Mars, Phil Lawrence, Soulshock & Karlin, Kerry "Krucial" Brothers, Minnesota, Manny Marroquin, Ben Grosse, Dave McNair, Omar Edwards, Vincent Cassel, Monica Bellucci, Damon Albarn, Amadou & Mariam, Hawksley Workman, Ludivine Sagnier, Wyclef, Oxmo Puccino, Bob Ezrin, Chali 2na, Adam Levine, James Valentine, Matt Flynn, Kirk Hammett, Vernon Reid, Chubb Rock, Lupe Fiasco, Art Powell, Matt Cappy, Nabil Elderkin, Chris Haddock, I thank you for your kindness and encouragement.

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And to my two beautiful sons, Salaam and Talib, I hope that this album is relevant to you by the time you are grown enough to appreciate its words, music and melody

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